

OCT 24 1990

Bruce Metcalf
School of Art
Kent State University
Kent OH 44242

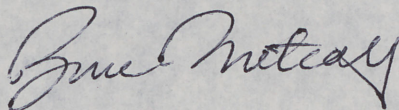
October 21, 1990

Dear Mr. Hinson,

Thanks for your inquiry about my recent work. I have just sorted and labelled a new set of duplicates, and am enclosing 20 for your perusal. The first 10 are small reliefs and sculptures that were shown last year in Perimeter Gallery, Chicago. The largest of these, "One Survived", is about seven feet tall in its installed state. The next four are jewelry from recent shows in New York and California. This group of pins were written about in both Metalsmith (Winter 1990) and American Craft (Oct/Nov 1990). The last six slides are very recent jewelry, made of carved and painted wood.

I have just started on a series of new sculptures, but it will be months before they will be ready to photograph. In the meantime, please call me if you have any questions, or if you would like to see some more slides.

Sincerely,



Bruce Metcalf

P.S. - THIS WILL BE MY LAST (ACADEMIC) YEAR
IN OHIO. I HAVE RESIGNED MY JOB AT K.S.U.
EFFECTIVE 8/91, AND WILL MOVE TO PHILADELPHIA
TO BE A FULL-TIME ARTIST - AT LAST!

Bruce Metcalf
c/o School of Art
Kent State University
Kent, Ohio 44242
(216) 678-2953
(216) 672-2369 (Studio)

Born in Amherst, Massachusetts, 1949
BFA, Syracuse University, 1972; MFA, Tyler School of Art, 1977
Currently Associate Professor of Art, Kent State University

Selected Solo Exhibitions

United States Information Service Gallery, Seoul, Korea 1990
Perimeter Gallery, Chicago, Illinois 1989, 1987
Indiana University, Bloomington, Indiana 1985
John Michael Kohler Arts Center, Sheboygan, Wisconsin 1983
Heller Gallery, New York City 1982
Helen Drutt Gallery, Philadelphia 1977 & 1979

Selected Group Exhibitions

Museum voor Hedendaagse Kunst Het Kruithaus, s'Hertogenbosch,
the Netherlands 1990
Schmuckmuseum, Pforzheim, West Germany 1989
Akron Art Museum, Akron, Ohio, 1988
Dayton Art Institute, Dayton, Ohio 1987
Mitchell Museum, Mount Vernon, Illinois 1986
Rockford Art Museum, Illinois 1986
Spaces, Cleveland, Ohio 1986
Perception Gallery, Houston, Texas 1985 & 1983
Nationwide Gallery, Columbus, Ohio 1984
University of Texas, El Paso 1982
Duluth Art Institute 1981
University of Arizona Museum of Art 1980
Moore College of Art, Philadelphia 1977
Galeria Universitaria Aristos, Mexico City 1975

Public Collections

Museum voor Hedendaagse Kunst, s'Hertogenbosch, the Netherlands
Philadelphia Museum of Art
Cranbrook Academy of Art
Illinois State University
University of Northern Iowa

Selected Grants and Fellowships

Fulbright Teaching/Research Fellowship, Korea, 1990
Ohio Arts Council Fellowships, 1983, 1984 & 1988
Massachusetts Artists Foundation Fellowship, 1980
National Endowment for the Arts Fellowship, 1977

ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Bruce Metcalf

PRESENT POSITION Associate Professor,
Kent State University

DATE AND PLACE OF BIRTH: 9/30/49 Amherst, Massachusetts

CATEGORY/PRIMARY MEDIA: Sculpture

ART TRAINING (Schools, Scholarships, etc.):

BFA, Syracuse University, 1972

MFA, Tyler School of Art, 1976

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

Solo Exhibition, CDK Gallery, New York City, 1989

"Ohio Perspectives - New Work in Clay, Glass, Textiles and Metals", Akron Art Museum, 1988

Two-person Exhibition, Perimeter Gallery, Chicago, Illinois, 1987

"Craft Today: Poetry of the Physical", American Craft Museum and national Tour, 1986-88

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

Philadelphia Museum of Art

Cranbrook Academy of Art

Illinois State University, Normal, Illinois

Arizona State University Print Collection

Robert & Jean Pfannebecker, Lancaster, Pennsylvania

AWARDS:

Fulbright Teaching & Research Fellowship, for 1990 in Seoul, Korea

Ohio Arts Council Crafts Fellowships: 1988, 1984, 1983

National Endowment for the Arts Craftsman's Fellowship, 1977

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

"Monument to the Post-Modern Condition" is a commentary on recent developments in philosophy and art criticism, centering around the French "Deconstructive" thinkers like Baudrillard and Lyotard. Their thrust is to reveal the hypocrisy and manipulative intent of most cultural production, especially in public mass-media. While there is much truth in what they say, the extremists are, to my mind, cynically undermining the nature of culture itself. Some call for the utter destruction of meaning wherever it occurs, and this strikes me as a revision of nihilism.

Thus the figure on the monument is inverted, and his head is swollen (with thoughts) to a grotesque size. To find such philosophy as a necessary position in the production

of contemporary art is a foolish denial of much of what it is to be human: to believe, to have faith, and to hope for a better world. The sculpture is an implicit refusal of Deconstructive thinking.

Professor,
Kent State University

Amherst, Massachusetts

MA, Tyler School of Art, 1975
FA, Syracuse University, 1972

"Craft To Say: Poetry of the Physical", American Craft Museum and National Tour, 1986-88
Two-person exhibition, Polymer Art Gallery, Chicago, Illinois, 1987
Solo exhibition, CDK Gallery, New York City, 1983
Solo exhibition, New Work in Clay, Glass, Textiles and Metals, Akron Art Museum, 1982

Robert & Jean Parnassian, Publisher, Pennsylvania
Artists State University Print Collection
Illinois State University, Normal, Illinois
Cranbrook Academy of Art
Philadelphia Museum of Art

National Endowment for the Arts Craftsmen's Fellowship, 1977
New York Council Crafts Fellowship: 1988, 1991, 1989
Fulbright Teaching & Research Fellowship, for 1990 in Seoul, Korea

Monument to the Post-Modern Condition is a commentary on recent developments in philosophy and art criticism, and is a response to the French "Deconstructive" thinkers like Derrida and Lyotard. The artist is to reveal the hypocrisy and manipulative nature of most cultural production, especially in the mass-media. While there is much truth in what I say, the cynicism is, to my mind, cynically undermining the nature of culture itself. Somewhat for the lack of a notion of meaning and value, and this strikes me as a revision of nihilism.

Thus the Monument is a response to the nihilism, and this is a (with thought) to a protest against. To find such philosophy as a necessary position in the production

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Ohio Arts Foundation Fellowships, 1983, 1984
Massachusetts Artists Foundation Fellowship, 1980
National Endowment for the Arts Fellowship, 1977

Selected Solo Exhibitions

The College of Wooster, 1983
Akron Museum, Akron, Ohio 1983
Perception Galleries, Houston, Texas, 1983
John Michael Kohler Arts Center, Sheboygan, Wisconsin, 1983
Ohio Wesleyan University, 1983
Heller Gallery, New York City, 1982
Helen Drutt Gallery, Philadelphia, Pennsylvania, 1977, 1979

Selected Group Exhibitions

Skidmore College, Saratoga Springs, New York, 1984
American Craft Museum, New York City, 1980, 1982, 1984
Massillon Museum, Massillon, Ohio, 1983
Illinois State University, 1982
University of Texas, El Paso, 1982
Duluth Art Institute, 1981
"Contemporary Metals: Focus on Idea", Travelling Exhibition: Western Association
of Art Museums, 1981-83
Syracuse University, 1981
University of Arizona Museum of Art, 1980
Craft and Folk Art Museum, Los Angeles, 1980
Moore College of Art, 1980
Marion Locks Gallery, Philadelphia, 1977
Delaware Art Museum, Wilmington, 1976
Galeria Universitaria Aristos, Mexico City, 1975

Public Collections

Philadelphia Museum of Art
Illinois State University
University of Northern Iowa
Tyler School of Art

THE CLEVELAND MUSEUM OF ART

ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: *BRUCE METCALF*

PRESENT POSITION *ASSOCIATE PROFESSOR*

DATE AND PLACE OF BIRTH: *9.30.49 AMHERST, MA.*

OF ART - KENT STATE U.

CATEGORY/PRIMARY MEDIA: *DRAWING*

ART TRAINING (Schools, Scholarships, etc.):

BFA - SYRACUSE U. 1972

MFA TYLER SCHOOL OF ART 1977

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

PLEASE SEE RESUME

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

AWARDS:

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

PLEASE SEE STATEMENT

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BFA, Syracuse University, 1972; MFA, Tyler School of Art, 1977
Currently Associate Professor of Art, Kent State University

Selected Solo and Two-Person Exhibitions

Perimeter Gallery, Chicago, Illinois 1987
Indiana University, Bloomington, Indiana 1985
DBR Gallery, Cleveland, Ohio 1984
Akron Art Museum 1983
John Micheal Kohler Arts Center, Sheboygan, Wisconsin 1983
Heller Gallery, New York City 1982
Helen Drutt Gallery, Philadelphia 1977 & 1979

Selected Group Exhibitions

Dayton Art Institute, Dayton, Ohio 1987
Mitchell Museum, Mount Vernon, Illinois 1986
Rockford Art Museum, Illinois 1986
Spaces, Cleveland, Ohio 1986
Perception Gallery, Houston, Texas 1985 & 1983
Nationwide Gallery, Columbus, Ohio 1984
University of Texas, El Paso 1982
Duluth Art Institute 1981
University of Arizona Museum of Art 1980
Moore College of Art, Philadelphia 1977
Galeria Universitaria Aristos, Mexico City 1975

Public Collections

Philadelphia Museum of Art
Cranbrook Academy of Art
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University of Northern Iowa

Selected Grants and Fellowships

Ohio Arts Council Fellowships, 1983 & 1984
Massachusetts Artists Foundation Fellowship, 1980
National Endowment for the Arts Fellowship, 1977

ARTIST'S STATEMENT

These drawings continue a series I started in 1980, and are complimentary to the sculpture and jewelry I also make. The two-dimensional surface affords possibilities not available to sculpture, particularly in the use of illusion and in the bleeding of shapes off the edge of the paper, implying a contiguous unseen space. I exploit both these properties. The drawings also allow me to develop images and compositions that later appear in other works.

Most of the drawings depict a high-key emotion: confusion, anger, fear, desire. The cartoon-like figures add a note of levity, so as to keep the picture from becoming too freighted with its own importance. But the real subject is emotion, and how it acts as a filter to experience. I believe most people have a mind-set colored not by reason or factual evidence, but by irrational conclusions shaped by feeling. We see mainly what we look for, and we look for clues to support our emotional constuctions of the world. An angry man and a happy man draw radically different interpretations from the same event.

In these drawings, color, image, and form are all calculated to call up a strong reaction. But the agitation is balanced by the highly controlled rendering of the image, setting up an internal tension that I enjoy. The meticulous drawing is also the graphic equivalent of fine craftsmanship in jewelry-making.

These works are by no means poor substitutes for painting. The careful building of color, the judicious use of the color and texture of paper, and the precision inherent in a sharp pencil are innate qualities of drawing that I utilize. In the end, these drawings are more labor-intensive than most painting: I can only complete 3 to 6 in a year.

Bruce Metcalf